# Stuti Chintamani Katha

A Commentary on *Stuti Chintamani*
of *Santha Kabi Kandha* Bhima Bhoi
with translation of *stuti*s.

**Vol. 1**

**Hrushikesha Mohanty**

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**In loving memory of my grandfather**
***Narendra Prasad Mohanty***

## Foreword

It is with deep admiration and heartfelt joy that I write these comments on *Stuti Chintamani Katha*, an English translation of *Stuti Chintamani* by *Santha Kabi Kandha* Bhima Bhoi. This remarkable work seamlessly bridges the spiritual richness of Odia devotional literature with the universal thirst for inner awakening.

The author of this volume holds a unique and inspiring place in my personal and professional journey. He is well known to be meticulous, analytical, and dedicated to exploring the frontiers of knowledge. Over the years, he established himself not only as an academician but also nourished a deeper quest for Self. Now, he has turned his gaze inward and upward, choosing to walk the path of devotion and mysticism. With the same clarity of thought and discipline that shaped his academic career, he has immersed in the spiritual treasures of our land, dedicating himself to the interpretation and dissemination of sacred texts. In this transformation, he has not renounced knowledge but expanded its scope, exploring esoteric meaning, beauty and order in our scriptures.

*Stuti Chintamani Katha* is both a devotional offering and a scholarly tribute to the timeless tradition of *Bhakt*i. Rooted in the Odia literary heritage, this work weaves tales of divine love, surrender, and inner transformation, drawing the reader into a contemplative dialogue with the Self and the Sacred. Through this English translation, the author opens a door for a wider audience: spiritual seekers, lovers of literature, and curious minds across cultures, inviting them into the depth of this mystical narrative. This *Katha* stands as a testament to the fact that the journey from intellect to intuition, from reason to reverence, is not only possible but deeply enriching.

As you delve into the pages of this book, I encourage you to approach it not just with your intellect, but with an open heart. Let it inspire reflection, devotion, and perhaps even a profound transformation, much like the beautifully humble and devotional Verse 1.18 in Volume 1

I'm the smallest of smalls to count
Surrendering self at Your divine feet.
With folded hands I'm praying
Be kind to me O' the Divine. [18]

This verse encapsulates the essence of humility and devotion that permeates the entire work. It is a call to surrender and seek divine grace, a theme that runs through the narrative and is sure to resonate with readers from all walks of life.
May the Divine be kind to bless the author on this journey of devotion and mysticism.

**Guru Prasanna Bhattacharjee**
Professor(retired) IIT Kharagpur.

## Prologue

Few years back, a brief encounter with Braja bābā, a wandering Mahimā *avadhūta sanyāshī*, made me curious to explore Mahimā Dharma. What makes easy living irrelevant to wandering Mahimā *avadhūta sanyāshī*s - is intriguing. I am sure if they wish there are followers to offer modern gadgets and money for luxury living. But they do not nourish such wishes. They do not even opt for a fan in blazing summer; they walk barefoot from one village to another; they do not stay in a village more than a night. Ever vigilant *sanyāshī*s maintain a demanding high-order austerity in life. Braja bābā is the one among such *sanyāshī*s. He introduced me to the philosophy of *Mahimā Dharma*; presented books written by Bishwanath bābā a quintessential *brahmaavadhuta sanyāshī* respected for his immense spiritual stature. Then I came across the works of *Kandha* Bhima Bhoi, a mystic bard who sung the songs of *Shūnyabrahma*. Bhima Bhoi, an orphan tribal cowherd boy with childhood sufferance and without formal education but still is an accomplished poet of excellence, a philosopher and a social changemaker. He is indeed a divine gift to the humanity. *Stuti Chintamani*, the one of his voluminous works, is a collection of hundred *boli*s, each equally contributing to the excellence of the anthology. Each *boli* is a *stuti* (prayer), a monologue with the Divine *Shūnyabrahma*.

The proposed book, *Stuti Chintamani Katha* is an English translation of these *boli*s with narrations exploring the underlying esoteric meanings and *santha* Bhima Bhoi's intent desire to establish a new social order for the wellness of people. Stuti Chintamani presents the *santha*'s childhood miseries, pangs of poverty, his divine relationship with Mahimā Swamī and experiences as a seeker. The anthology presents the philosophy of *Mahimā dharma*, addresses the social evils like discrimination and hegemony. Social transformation needs the rise of divinity in individuals. Stuti Chintamani makes this point inspiring both men and women to follow a spiritual life.

Understanding a mystic poet of Bhima Bhoi stature is always challenging. Whatever, I could, for it I owe to many seen and unseen. I am grateful to the prompter who held my hand throughout this work. I am grateful to *avadhūta* Braja bābā for his spiritual inspiration. The seed of spiritualism that my grandfather planted in me during my childhood, has germinated after long years of hibernation. While writing this *Katha* I fondly reminisce his loving association.

With profound reverence I immensely owe to Professor Guru Prasanna Bhattacharjee, my PhD supervisor who not only shaped my academic

career but also blessed me writing the foreword to this *Katha*. I remain grateful to him forever.

I thankfully acknowledge the patience Dr. Himanshu Sekhar Panda has shown to my impatient queries on scriptures. I thank Dr. Omkarendra Tiwari, Dr. Abhaya Kumar Pradhan, Dr. Ch. Deepak for their insightful comments, helps and encouragements during various stages of writing this *Katha*. A spell of part-time post-superannuation employment in CVR College of Engineering, Hyderabad has eased my financial position to meet the publishing cost of this *Katha*. For this I am thankful to Dr. Raghava V. Cherabuddi, the chairman of the college. Following a rigourous work schedule, particularly for a retiree is a bizarre thing to do; still I had to have the schedule to get this project done. For this I appreciate the co-operation received from my wife Anjali.

Translating a mystic work from Odia to English is a challenging task. Neither I am trained on the techniques of translation nor have formal education in Literature and Philosophy. Still, I have attempted this work for my self-purification and peace; as the *santha* Tulsidas says

> *nānāpurānānigamāgamasammatṃ yad*
> *rāmāyano nigāditadm kwachidnyatopi|*
> *swāntaḥ sukhāya tulashī raghunāthagāthā*
> *bhāshā nibandhamatimanjulamātanyoti||*[SR:1.7]

Likewise, I have gone through some scriptures as listed in the References. Whatever, I could internalise, I have presented here. I extend my sincere obeisance to Guru Mahimā Swamī and pray to excuse me in case I have erred or missed anything in writing this *Katha*.

This *Katha* neither claims completeness nor excellence. I prostrate before Mahimā Swamī with prayers on my lips for plenitude of this *Katha*.

**Hrushikesha Mohanty**

## Premise

Here, we present some information introducing Mahimā Dharma and its founder for convenience of readers particularly for those who are unaware of this Dharma.

It was medieval times of Odisha under the British colonialism. That was the time **Mahimā Swamī** appeared in front of Sri Jagannatha temple, Puri. In the cosmos of mystics where anonymity is a celebration, unavailability of concrete information on Mahimā Swamī is not a surprise. In public domain there are many says on Mahimā Swamī. For his unkempt personality, in Puri he was called *dhūliā bābā* (dusty ascetic). His presence ruffled feathers of some people, so he left Puri for deep meditation in the caves of Khandagiri and Kapilash mountains situated respectively in Bhubaneshwar and Dhenkanal. For decades in complete isolation he lived on water and fruits so was called *jalaāharī* and *phalaāharī*. In the course of time, the king of Dhenkanal came to meet the Swāmī and offered lands at Joranda to establish an *āshram*. There, the radiant ascetic was known as Mahimā Swamī, the founder of Mahimā Dharma . The followers of this *dharma* accept the Swamī as *Mahimā Alekha*, *Shūnyabrahma*, *Shūnyapurusha*, *Shūnyabāshī* and by similar words related to the Brahman. These people worship *Shūnya*, the formless Divine so are known as *shūnyabādī*.

The place Joranda is famous for *Mahimā Gādi* where Mahimā Swamī is laid to eternal rest. The *dharma*, Swāmī established renounces idolatry and emphasises on social equality and empathy. Mahimā Dharma is a *dharma* of practice. Being blessed by Swāmī, **Bhima Bhoi**, a tribal boy went on singing prayers praising the glories of *Shūnyabrahma*. Bhima Bhoi with his melodious prayers conveyed the tenets of Mahimā Dharma. Stuti Chintamani is one of his creation. It is a collection of hundred prayers, each is called a *boli*. The anthology, a spiritual and scholarly work of Bhima Bhoi, introduces *shūnyabāda* and has laid importance on the singleness of the Divine. Bhima Bhoi's heart touching prayers set an oral tradition of mass communication spreading tenets of Mahimā Dharma in society.

Later, *Brahma Avadhūta* Biswanath *bābā* has given a formal structure to Mahimā Dharma. The followers of Mahimā Dharma believe, Mahimā Swamī as the Supreme Brahman descended on earth to bring the strayed humanity back on right track so *satya* and *dharma* are reestablished among people.

Mahimā Swamī when flagged the contemporary beliefs and practices, specially denial of idol worshiping and invoking gender equality, there

were many to oppose. According to hearsay, Mahimā was caught in a controversy and British police from Cuttack district headquarter rushed to arrest Mahimā Swamī. At Joranda, Police was told, Mahimā had left for His abode in *Shūnya*. The British police insisted to dig up the grave but found no trace of the body remnants. Followers claimed, the *Shūnyabrahma* had left for His abode in *Shūnya*. Now, Mahimā Swamī is being worshiped in *Shūnya mandira*, that is the temple of nothing; the empty temple.

The King of Dhenkanal came several times to meet Mahimā Swamī. The King of Patiā (in Bhubaneshwar) met Swamī. Many commoners also met. But, none has recorded Swamī's details like birthplace and parents' names. Even kings forgot to have pics and paintings of Swamī. That was the time of celebrating impermanence and anonymity. Possibly, this is one of the reasons why today, we see many old temples without any recorded history. About Mahimā Swamī and Bhima Bhoi there are many hearsay without evidences to corroborate. Fortunately, there were judicious scribes who could write the prayers Bhima Bhoi was singing impromptu. These *pothi*s, stored in Bhima Bhoi Samādhi Pitha, Khaliapali, Subarnapur Odisha are the proofs to corroborate the philosophical excellence of Mahimā Swamī and the *santha* Bhima Bhoi.

Stuti Chintamani defines **Mahimā Dharma** as a process with *satya* and *dharma* as generic aspects; and the process is to be executed with two guard conditions viz. *nirbeda karma*, *nishkāma dharma*. The philosophy says- an individual while transacting in real world needs to follow *satya* and *dharma*, being unattached to *karma* and unexpectant of *dharma*. The one who excels, in real world transactions satisfying these two guard conditions, reaches the destination i.e., the abode of Brahman. Thus, Mahimā Dharma defines a light-weight spiritual process for practice so that a commoner can follow with ease for its spiritual emancipation.

Stuti Chintamani narrates **cosmos** similar to vedic and *puranic* layered ethereal realms. In immeasurable deep space *Shūnyabrahma* resides. This abode is far away of *Martyaloka* where humans live. A layered cosmos of *Pitruloaka*, *Indraloka*, *Rudraloka*, *Brahmaloka* followed by *Bishnuloka* is presented. Under *Martyaloka*, the layers of *pātāla* are defined where cobras of eight genres live. Along with *debatā*s and *devī*s, there are sixty four *yogini* living in the layers of ethereal realms. The cosmos has also eighty four *naraka*s for punishing wrongdoers. Like layered cosmos, human body is also seen as a layered architecture with *shadachakra* (six power circles) situated along the spinal chord. Dif-

ferent *stuti*s refer to these *debatā*s, *debī*s, different concepts of cosmos and *chakra*s in human body. But mainly, Suti Chintamani narration is based on the principle of monotheism. The prayers are for the absolute One i.e. *Shuñyabrahma*.

After the departure of Mahimā Swamī there were sixty four ascetics who continued to practice this new *dharma* and kept it alive. Bhima Bhoi a *gruhī sanyāsī* (an ascetic at home), a bard on road tried to reach out people with melodious prayers. About Bhīma Bhoi information available in public domain is sketchy and disjoint. I have not done any research on historical aspects of the *santha*. According to information available in public domains, the *santha* Bhima Bhoi (1850-1895) an orphan (of unknown biological parents) was rescued by a tribal couple in a remote village of erstwhile Sambalpur district of Odisha. After a few years, the foster parents died; then the orphan Bhima earned livelihood as a cowherd boy. It is said, in forest at Kandhara, Bhima fell into a well; in mid-night Bhima was rescued by Mahimā Swamī and was blessed to sing prayers so masses would know the words of Guru Mahimā Swamī. Bhima Bhoi is widely revered as a mystic poet of *Shūnyabāda*; he is adored for his social concerns and poetic excellence. The loss of parents at the early age, childhood starvings, melancholy of loneliness as an orphan and illiteracy, together brought immense sufferings to him. But, he got over those with the blessings of Mahimā Swamī whom the *santha kabi* refers as his Guru and a manifestation of *Shūnyabrahma* on earth. The *santha* has immense scholarly contributions that transcend time; he remains an enigmatic philosopher attracting posterity to explore his works for spiritualism, humanism and literary excellence. Melodious *stuti*s of Bhima Bhoi drench a singer in ecstasy of devotion. The *stuti*s are so inviting that a passerby stops to listen.

*Brahma Avadhūta* Biswanath *bābā* has laid a philosophical foundation of *Mahimā Dharma* proposing **Visuddha Adwaitabāda** as the crux of the *dharma*. While specifying this *dharma* as a variant of *Adwaitabāda*, the *Bābā* flags the *Māyā* theory of *Āchārya* Ādi Shankar's *Adwaitabāda*. As the Brahman encompasses everything including physical entities and imaginations, *māyā* is also a part of the Brahman. Anything of the Brahman can not be a myth; Bishwanath *bābā* argues. He also logically refutes *Āchārya* Ramanuj's *Vishistādwaitabāda*. Because, it proposes reality as a part of the Brahman. But, this negated the irreducible aspect of the Brahman. According to *Brahma avadhūta* Bishwanath *bābā*, the Brahman is complete and irreducible; in real and unreal (i.e. per-

ceivable and imperceivable) realms, everywhere the irreducible Brahman exists. The readers interested in *Visuddha Adwaitabada* may refer to the book "Alekha Paramb̄rahma Darshanam" by Brahmaavadhūt Biswanath bābā, publisher Mahimādharma Grantha Kosha, Mahimā Gādi. But, Bhima Bhoi's narration of Mahimā Dharma remains in the premise of *bhakti* and *samarpan* (devotion and surrendering) to the Brahman.

Mahimā Dharma practices a ritual of lighting **dhūni** i.e. sacred fire invoking *Alekha Shūnyapurusha*, the Brahman. Mahimā Swamī in his life-time has lit *dhūni* at many places including Damanā and Mālabihāra. Now, in a mass congregation of Mahimā followers, *dhūni* is lit and *Alekha Shūnyapurusha* is invoked by *bābā*s for the welfare of humanity. Every year Jorandā Gādi hosts annual *melā* in Māgha Purnīmā; in this festival four *dhūni*s in four directions are lit around the *Gādi Mandira*. After *melā*, Mahimā Ashrams in Odisha and bordering states celebrate their respective annual *melā* and light *dhūni*. Fundamentally, according to Mahimā Dharma, a *dhūni* represents the Brahman. Stuti Chintamani in many *boli*s mentions *Brahamanala*, *Brahmagni* etc. while referring to the Brahman manifested in fire.

The first hymn in Ṛig Veda says

> *agnimile purohītam yajnsya devam ṛtvījam*
> *hotāraṁ ratnadhātamam|*
> *Agni, I adore, placed in front*
> *The God of yajna, ṛtvik*
> *Or one who has ecstasy of Truth*
> *He, the summoning priest*
> *Activates (in human beings)*
> *the dormant ecstasies excellently.*[RV:1.1.1]

"The purport of this important *mantra* is: I aspire intensely for Agni, the adorable, the leader who carries out the *yajña*. He does and gets done the *yajña* in due season. He is the summoning priest, is capable of bringing the Gods to the *yajña* performed here. He establishes excellent felicities in the aspirant." [RVS-RLK-Mandala-1]

Hymns of Vedas eulogise various aspects of Fire and invokes the Fire to care the Creation. For example

> *Vashvānarīya pruthupījase bipro ratn̄ vidhant dharuneshu ḡtave|*
> *agnihri deb̄n amruto dubashyati ath̄ dharmani santā na dūdupat||*
> [*RV* : 3.3.1]

The hymn tells,"He, the doer of works, travels as the Messenger between earth and heaven. (He is) man's Priest of the call, seated within him, and is set in his front. Agni missioned by the gods, rich with the Thought, envelops the Vast Home with his light."[RVS-RLK-Mandala-3] MahimāDharma followers consider *dhūni* is the Brahman. It conceptually reflects

> *brahmārpaṇaṁ brahma havir brahmāgnau brahmaṇā hutam|*
> *brahmaiva tena gantavyaṁ brahma-karma-samādhinā||* [BG:4.24]

The *sloka* tells something interesting about a *yajña* - For the ones who are divine conscious, for them oblation to *yajña* is the Brahman, the ladle with which offerings are made is the Brahman, the sacrificial fire is the Brahman. One who sees the Brahman in everything, can easily attain the Brahman. Visuddha Adwaitabad indeed tells the same.
Why should one be interested in Stuti Chintamani, composed during medieval times? Answer to this question is very simple. As long as humans are in clutch of natural instincts (*kāma*, *krodha*, *lobha*,*moha* and *māyā*), as long as humanity suffers from social hegemony so long Stuti Chintamani remains relevant. Stuti Chintamani prescribes simple philosophical formula to succeed in one's divine quest. The next question is about potential readers. Who and why should one read this anthology of hundred *stuti*s? Believers not necessarily Mahimā Dharma followers, will find treasures in it. Ecstasy in rendering or listening to these *stuti*s are enough for them. Non-believers will find the anthology engaging by wondering over Bhima's excellence. Sociologists will ponder over spiritual social transformation, the concept this anthology coins. Litterateurs will find the anthology enchanting; for linguistics it is a rich field of study. Philosophy in Stuti Chintamani is inviting not only for researchers in Philosophy but also to thoughtful commoners. Scientists may find narrations of layered cosmos and genesis of the universe as a figment of imagination. But, certainly some will find self thunderstruck at the specification of the Brahman and the primordial state of the genesis of Universe. Some word like *thulashūnya* (gathered void) may make a theoretical Physicist awestruck. Then, what about the Z-gen? Will not they sit-back and wonder over the thoughtful mystics of past? One who owns heritage, can create heritage for posterity. That is why the Z-gen should have a close look at Stuti Chintamani to explore self in the mosaic of thoughts the anthology projects. I hope this comprehensive premise will ignite a reader to explore more.

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## Synopsis

### Vol.1

Stuti Chintamani is a collection of prayers to the Brahman, the jewel of thoughts. This, a prized work of *santha kabi* Bhīma Bhoi, is not only a landmark in Odia literature but also a treatise of Philosophy. The anthology includes hundred *boli*s laden with the detachment of prince Sidharth, the sacrifice of Jesus, the philosophy of Ādi Shankar, the trust of Prahlād, the patience of Ahalyā, the wisdom of Bhagvat Gitā and the literary excellence of the *muni* Vālmik. Not only the followers of Mahimā dharma but also seekers in general, find the sublime beauty and divine bliss in these prayers. Though, the prayers are composed in Odia, a regional language but by thoughts, the work is connected to the total humanity transcending limitations of place, time and people specificity. Bhima Bhoi is an ardent seeker as well as a social changemaker. The change-at-root is a changing process that aims to transform society by transforming each. Individuals change when they are in living-with relationship with the Divine. This relationship germinates self-awakening, so that an individual can reason, reflect and conduct self, being guided by *dharma*. A self-awaken *dharma* driven individual gets succor and solace for self and society.

Stuti Chintamani logs the *santha kabi*'s monologue with the Divine; the *kabi* reports spiritual anomalies, social exploitation and sufferings of people. According to the *santha*, there are two reasons to this human suffering; these are loss of spiritualism and spread of social hegemony. This anthology reports how people are caught in cobwebs of rituals forgetting the essence of *dharma* and its *vedantic* root. Mahimā dharma follows *Visuddha Adwaitabād* as Bishwanath bābā tells in his book. [APD] This *dharma* invokes *Nirgunabrahma*, discards idolatry and religious rituals. The *santha* in this work repeatedly advises people to reason, decide and internalise the essence of *dharma* that lies with the absolute Truth. At places, he is seen accusing the Divine for His inaction in upholding righteousness in society. Stuti Chintamani shows the *santha* a reactionary spitting fire and also depicts him a calm thinker and an ardent seeker. The anthology presents the *santha*'s mind and concerns; Stuti Chintamani, in general, vindicates the *santha*'s contributions in making of a resilient society.

Stuti Chintamani *boli*s reverberate in masses reassuring equality, justice and spirituality by establishing faith on the unique oneness of the Divine. The One is the Brahman, *Nirgunabrahma*. As a follower of

*Shūnyabāda*, the poet Bhīma Bhoi at times, is highly abstract in reflecting the nuances of *Adwaitabāda* and at the same time he carries social reality with him.

The anthology presents a cosmos including layers of *shūnya* in deep space, the earth and its nine land masses, and the abode of *astakulā nāga* - the kingdom of snakes of eight genres. The kingdom locates in *pātāla*, that is underneath the earth. Thus, Bhima Bhoi presents a mystic description of a cosmos and the genesis of the Creation. He also specifies the Creator Brahman as *Shūnyabrahma*, *Arūpabrahma* - the Divine imperceptible. The mystic narration in Stuti Chintamani is impressive even to an atheist. Atheists can not just brush-off the narration without appreciating the grandeur of *santha*'s imagination. The *santha* mesmerises readers with specially crafted words like *thūlashūnya* (the gathered nothing), that gives a feel of a giant simmering black hole in deep space. Believers sing these *stuti*s in ecstasy while agnostics choose to remain thoughtful. Atheists wander around to decipher the *santha* Bhima Bhoi.

Stuti Chintamani presents a rainbow of thoughts presenting the *santha* as a seeker blessed with *vedantic* knowledge, an empathetic person, a social reformer, a person concerned of governance and a wizard in word-crafting. The readers of Stuti Chintamani, may find imprints of *vedantic* thoughts, a few *puranic* references to *devatā*s and avatars. Each *boli* of the anthology pleads for meek; requests the Divine to pay attention to impending course corrections in both spiritual and social realms. Seems, the *santha* is aware of the changes due to the advent of Abrahmic religions; he is also concerned about political upheavals particularly due to vassal kings and colonialists. Thus, the anthology portrays a picture of the then society. But essentially, the anthology has generic importance for the *santha*'s concern to sufferings of innocents and meek. The anthology is recognised for its heart-melting prayers for blissful living and mass emancipation.

Stuti Chintamani is a literary classic for conveying *vedantic* philosophy in vernacular language. For seekers it is inspiring, for research in philosophy it provides several leads; linguistics may find the anthology exciting and sociologists may explore means and ends of social transformation. The anthology presents socio-political maladies and suggests *dharmayudha*, a mystic solution to meet the challenges in real-life. Above all, the anthology as a literary work is respected for its poetic excellence adorned with sincere devotion. Each *boli* has twenty stanzas; every stanza has two lines and each line has twenty

characters. The poetic excellence is qualified by inter-line and in-line phonetic resonances. In a stanza, both the lines meet the rigour of phonetic resonance by in-line and inter-line sound match. Both the lines of a stanza end with the same or similar characters generating inter-line sound match. The in-line sound match is achieved due to matching of the first sixth and the second sixth characters in a line. This phonetic resonance in a stanza makes singing melodious. A singer can exploit these sound-matches and tune to excel recitals. The tinges of melancholy, longings and hopes for divine bliss hold listeners spell bound.
Bhima Bhoi has followed minimalist approach in narrating Mahimā Dharma in four words viz. *nishkāma*, *nirbeda*, *satya* and *dharma*. His literary skill, *vedantic* understanding and empathy for people, have made Stuti Chintamani indeed a jewel of thoughts offered to *Shūnyabrahma*. This is a reason why Stuti Chintamani with its hundred *boli*s has made an indelible impact on masses. The proposed Katha, in two volumes, presents an English translation of the *boli*s with a commentary for each. The first volume deals with the first fifty *boli*s. It covers a variety of issues ranging from personal memoirs and philosophical thoughts to *santha*'s social concerns. He does not elaborate but confirms the loss of parents in his early age, followed by miserable childhood. That is the time, the boy Bhima has seen Mahimā Swamī as a wandering monk. This accidental meeting between the two gives a mystic touch to their relationship. Further, learning scriptures in his mother's womb adds to mysticism, reminding Mahābhārat time womb-learning by Abhimanyu. The *santha*'s deep knowledge on *vedantic* thoughts in a way corroborates his womb-learning theory. One may accept it or not but, the *santha* humbly shares his childhood experiences with the readers.
Stuti Chintamani presents a narrative on the genesis of Universe. Instead of searching for its scientific validity, a reader certainly will hold its breathe in awe at the mesmerising narration of the genesis. The Creation is a cosmic *leelā*; it is illusive. But, a conscious *jīva* tears off *saṃsāra* myth-net and looks for its confluence with the *Parama*, the Creator. Stuti Chintamani proposes a mixed model of *Avatārbāda* and *Shūnyabāda*. Because, it invokes *Shunyabrahma* and at the same time tells, Mahimā Swamī is an avatar of the Brahman. Following this model, Stuti Chintamani asks a *jīva* to develop a living-with relationship with the *Parama*, so the *jīva* can attain *moksha*, the *brahmalīn* state. While procreation intends blessed arrival of a *jīva*, seeking *moksha* is the spiritual longing of the *jīva*. In *moksha* state, a *jīva* in its *pinda* finds *brahmānda*, the Total. That is, a human is a micro-model

of the Total Universe. Stuti Chintamani presents the theory of *pinda brahmānda* i.e. self manifesting the Total.
Stuti Chintamani takes a radical stand recognising seeker status to a *gruhasta* i.e. a person with family. A seeker is not required to run away from home and society, rather being an insider should engage self in quest of *Shunyabrahma* and at the same time live a blissful life at home helping the society around to grow with divine peace and purpose. Stuti Chintamani shows a deep concern for underprivileged. It forecasts *pralay*, a mass destruction as a cosmic curse to the people who practice *adharma* and harm downtrodden. The overwhelmed *santha* expresses his readiness to live in a hell if his stint in hell ensures emancipation for the *jagat* i.e. the total humanity. Bhima predicts a *dharmayuddha* to wipe out unholy traces in the world and to establish a new world order for justice, women empowerment and succor for underprivileged. *Pralay* gets the end of *Kaliyuga*, that the *santha* tells. In expectation of early changes, the impatient *santha*, issues an ultimatum to the Divine. But then, the conscious *santha* restrains himself. He becomes conscious that as a *dāsa* i.e. servitor to the Divine, he needs to follow the Guru commands and reach out to people with the message of Guru Mahimā Swamī. Remaining divine conscious following *Guru-shishya* living-with relationship in ethereal as well as functional worlds is the art of living where existentialism is an amalgamation of individualism, holism and spiritualism. The mystic *santha* defines his unique art of living as a *dāsa* by fulfilling *saṁsāra* responsibility. Living responsible to the Creation is the *dharma*, that the *santha* narrates. He analyses human traits into different categories and for each, a way of life is suggested. Stuti Chintamani suggests *tattva* of life as *nirbikāra* and *nirbeda* (non-discriminating and unattached). Observance of *tattva* does not demand *avadhūtaism*; a *gruhasta* can also aspire for that ultimate goal of life on realising the *tattva*. An individual is to reflect upon self and reason being righteous to rejuvenate its spiritualism. While stressing upon individual spiritual journey, Stuti Chintamani does not ask a seeker to be self-centred. A spiritual journey is not an expression of exclusion eulogising self-else-nothing phenomenon. It advises people not to change own dharma being induced by others. Rather, people are advised to adopt a way of righteous life guided by reasoning and devotion. With humility reflecting the Brahman in self is the spiritualism, that is the philosophy, Stuti Chintamani puts forward. It reports prevailing confusion and chaos in society and wishes for change by inoculating spiritualism in individuals. The *santha* as a messenger

of the Brahman narrates glories of the Divine and provides clues to be spiritual. So that, people can enable themselves to reason and rejuvenate their spiritualism. Such a spiritually rejuvenated person can bring changes to society and protect it from approaching *pralay*. The *santha* asks each to take a plunge in search of the Divine. But, alas! the *santha* is disheartened. Elites of society are hounding the *santha* by smear campaign. The *santha* and accompanying *shādhu*s are targeted. A whistle-blower often faces blunt of baton of obstinate ones. Bhima has his unfortunate share of social hegemony.

Stuti Chintamani starts invoking the radiant *Shūnyapurusha* and eulogises Its glory. The first half of the anthology presents a glimpse of the Creator with immensity and magical power that is beyond human perception. Bhima Bhoi aptly narrates a mystic process explaining the genesis of the Creation. Then, he goes on presenting different paradigms like *jīva-Parama*, *Dāsa-Guru*, *Khātak-Sāhu* defining relationship between an individual and the Brahman. While a *jīva* is limited by its *pānchaindriya* and *pachishprakruti*, the Brahman is defined by properties like *ekānga*, *ekapāda*, *abyaya* etc. to say the Brahman is infinite and immutable cosmic entity. In addition there are different cosmic entities to support and envy humans. While some *boli*s deal with cosmic realms, there are some *boli*s to narrate reality on the earth. Here, Stuti Chintamani gives a philosophical touch narrating helplessness of individuals. A human by birth is limited by its senses and instincts but capable of overcoming this limitation invoking the divinity within. A human is to reflect the *brahmānda* in its *pinda*; that is an application of the *pinda-brahmānda* theory. Many *boli*s of this volume reflect the essence of this theory. Bhima Bhoi in Stuti Chintamani shows unparalleled concerns for others. His classic couplet opting hell for self and in exchange of emancipation of all is the signature of *dharma* that Stuti Chintamani heralds high. Though, there is no recorded history still in this volume, Stuti Chintamani provides a glimpse of Bhima Bhoi's early life. Hope, the Katha of the first fifty *boli*s in this volume will encourage an inquisitive reader to explore more of Stuti Chintamani in its second half illustrated in the second volume of the Katha.

Readers may note the convention followed in narration. The Odia words quoted in italics and meaning of these words are given in the glossary (Vol.2). Some mystic concepts used in *boli*s are briefly explained in different tables. The Katha quotes hymns from scriptures; along with a hymn its source is referred as [<scripture acronym:hymn index>]. The

narration of a *boli* refers to its stanza by [<stanza index>] and a stanza of another *boli* is referred by [< *boli* index.stanza index>]. Each *boli* can be seen as an isolated entity and complete in its own way. That is the reason why I have not followed theme based classification of *boli*s. I think it is prudent to keep the structure untouched.

Translating work of a mystic poet is a challenging task. I have tried my best to reflect the original work. For the purpose typical mystic words used in original work is quoted in translation apprehending translation of such words may look artificial and distorting. However, (nearest) meanings of such words are given in the glossary presented in the appendix to the second volume. A table presenting a bird's eye view of *boli*s could be useful for a reader in picking up a *boli* of interest. Readers, if find any mistake or have any view on this Katha are requested to email me at mohanty.hcu@gmail.com. I welcome you and wish an intimate reading of this Katha.

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Table 1: **Vol.1:1-25 :: A Bird's Eye View**

| *Boli* | *Stuti* | Meta Content |
|---|---|---|
| **1** | Setting the Stage | contextualising the anthology. |
| **2** | Samarpana | dedicating self for masses. |
| **3** | Witness | *debatā*s witnessing sufferings. |
| **4** | Sages and Seekers | sages rejuvenate seekers. |
| **5** | Beautiful Pairs | making worldly things beautiful. |
| **6** | Genesis | the begin and beyond the Creation. |
| **7** | Leelā | world play of the Brahman. |
| **8** | Confluence | of both *saguna*, *nirguna* Brahman. |
| **9** | Stuti | praying *Chintamani*, the Brahman. |
| **10** | Intervention | to reestablish divine order in world. |
| **11** | Contemplation | realising the Brahman in self. |
| **12** | Jīva as a Victim | prays and waits for the divine grace. |
| **13** | Creator Creation | forge emotional bonding between. |
| **14** | Apocalypse | a signature of divine intervention. |
| **15** | Quest | of a *jīva* longing for Brahman. |
| **16** | Grūhasta | is also a way for seekers. |
| **17** | Relationship | of living-with the Divine. |
| **18** | Procreation | gets blessed to the earth. |
| **19** | Reconciliation | to lit the lamp within. |
| **20** | Indignation | *santha* faces as a changemaker. |
| **21** | Childhood | shows the begin of a mystic. |
| **22** | Life-mission | and adulthood described. |
| **23** | Awakening | unraveling the Truth in self. |
| **24** | Sunrise | begins with social justice. |
| **25** | Dharmayu*dh*a | for dharma-based social order. |

Table 2: **Vol.1: 26-50 :: A Bird's Eye View**

| *Boli* | *Stuti* | Meta Content |
|---|---|---|
| **26** | Impatience | in expecting social changes. |
| **27** | Ātmābhagati | in sacrificing self for masses. |
| **28** | Ansha Analysis | listing twenty six human traits. |
| **29** | Spiritual Sovereignty | for holy ecosystem care for all. |
| **30** | Self Reflection | reveals secrets of poetic excellence . |
| **31** | Tattva | of *shūnyabād* is misunderstood. |
| **32** | Ekākshara | for divine consciousness. |
| **33** | Hopeful Waiting | for the Divine to intervene. |
| **34** | Sharing Tattva | is a divine responsibility. |
| **35** | Ekānga | living-with Guru, guru and *sishya*. |
| **36** | Brahma Angasanga | living-with with the Brahman. |
| **37** | Guru-Shishya | exhibit an ethereal relationship. |
| **38** | Existentialism | in worldly and ethereal realms. |
| **39** | Prabruddha Avatar | for *swadeha* liberation. |
| **40** | Avadhuta Dharma | tenets include *nirbikāra*, *nirbeda*. |
| **41** | Dāsa | a servitor to the Divine. |
| **42** | Mid-journey Blues | mid-way turbulence seeker faces. |
| **43** | Progressive Existentialism | *swadeha* ascendance to life divine. |
| **44** | Introspection | self decoding of helplessness. |
| **45** | Unlike Me | dichotomy in Brahman and human. |
| **46** | Rupture | due to *yuga* ending catastrophe. |
| **47** | OTT-SS | streaming the verses of *Shūnya*. |
| **48** | Cajoling and Repaying | enabling *jīva* to repay divine-debts. |
| **49** | Plunge | to rejuvenate spiritual relationship. |
| **50** | Hurt | Smear campaign against the *santha*. |

## References


[*APD*] Alekha Paramb̄rahma Darshanam; Brahmaavadhūta Biswanath bābā.

[*AD*] *Ādi-dharam* Religious beliefs of the *Ādivasis* of India Ram Dayal Munda, ISBN:978-93-844650-0-1.

[*BBG*] Bhima Bhoi Granthabalī; Dharma Grantha Store.

[*BG*] *Bhagavat Gītā*

[*BGm*] Bhaja Govindam

[*BL*] Bible

[*BM*] Birsa Munda; K.S.Singh.

[*CU*] Chandogya Upanisad

[*HM*] He' mo Ishwar (Odia poetry) ISBN 9789354373701

[*IP*] Ishopanishad

[*KA*] Kabir Amritwani

[*KS*] Kumarsambhav of Mahakabi Kalidas

[*KU*] Kathopnishad

[*MB*] Mahābhārata

[*MD*] Mahimī Dharma Darshanam; Brahmaavadhūta Biswanath bābā

[*MS*] Manusmruti

[*OB*] Odia Bhāgabat; *Panchasakha* Jagannatha Dash

[*PD*] Panchadashi

[*RV*] *Ṛig Veda*

[*RVS−RLK*] *Ṛig Veda Samhita*; R L Kashyap

[*SB*] Srimad Bhāgavatam

[*SC*] Saptasathi Chandī

[*SK*] Shadachakra; *Panchasakha* Achyutananda Das

[*SP*] Skanda Purana

[*SR*] Sri Ramacharitamānas; *Santha* Tulashidas

[*SU*] Svetasvatara Upanishad

[*SV*] The Secret of the Vedas; Sri Aurobindo

[*VD*] Vedanta Dindimah

[*VM*] Vedhanta Madhuryam; Swami Tejomayananda, ISBN 978-81-7597-739-6

[*YP*] Hatha Yoga Pradipika; Swami Muktibodhananda ISBN (print): 978-81-85787-38-1

[*YV*] Yoga Vasishtha

## Contents


1. Setting the Stage 24
2. Samarpana 33
3. Witness 39
4. Sages and Seekers 47
5. Beautiful Pairs 57
6. Genesis 63
7. Leelā 72
8. Confluence 79
9. Stuti 85
10. Intervention 94
11. Contemplation 104
12. Jīva as a Victim 111
13. Creator Creation 118
14. Apocalypse 128
15. Quest 136
16. Gruhasta 145
17. Relationship 153
18. Procreation 160
19. Reconciliation 168
20. Indignation 175
21. Childhood 184
22. Life-mission 190
23. Awakening 196
24. Sunrise 202
25. Dharmayudhā 207
26. Impatience 216
27. Ātmābhagati 224
28. Ansha Analysis 231
29. Spiritual Sovereignty 238
30. Self Reflection 245
31. Tattva 252
32. Ekākshara 259

33. Hopeful Waiting 267
34. Sharing Tattva 274
35. Ekānga 280
36. Brahma Angasanga 285
37. Guru-Shishya 291
38. Existentialism 295
39. Prabruddha Avatar 300
40. Avadhuta Dharma 305
41. Dāsa 310
42. Mid-journey Blues 315
43. Progressive Existentialism 321
44. Introspection 327
45. Unlike Me 333
46. Rupture 338
47. OTT-SS 343
48. Cajoling and Repaying 348
49. Plunge 354
50. Hurt 360
Midword 368

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[1]

## Setting the Stage

*The first boli in a sense sets the stage for the total hundred bolis in Stuti Chintāmani. The santha has laid an edifice to carry on his divine monologue with the Alekha- Shūnyabrahma. He specifies a three dimensional space with self, society and the Supreme as dimensions, and reels out his minds for readers so they wander around the space dotted by verses laden with spiritual thoughts.*

*Stuti Chintāmani*, a prime work of the *santha kabi*, Bhīma Bhoi, gracefully starts here to narrate the minds of the *santha* during his journey with the *Alekha* -the imperceptible Brahman, the *abyakta Shūnyabrahma* - the unrevealing Brahman. The anthology presents a passionate devotion in invoking the *Shūnyabrahma* almost in each *boli*. The eagerness to realise the absolute Truth, is the prime aim of life. At times the Creation baffles and in some other times it inspires too. A seeker decides to understand the Truth, in trekking a path to the Divine. The journey is not only for own *moksha* but for the mankind whose pathos has besieged Bhima Bhoi in utter despair. It urges him to seek divine blessings for the world as a whole.
The first *boli* is a precursor to the total, *Stuti Chintamani* . It provides a brief sketch of the thoughts the *santha* carries with all through this work. The three including the Creation, its Creator and the relationship between the two, are at the centre of the poet's narration. Attempting to understand the three, the *santha* is in distress, looks at the mass sufferings and at the same time expresses his resolve in divine quest for wellness of the total Creation. Stuti Chintamani is a bold signature of the *santha*'s spiritualism and concerns for social wellness. The Creation that's visible under the Sun is a myth, that mystics keep telling, and the *santha* Bhīma Bhoi is no different. The $7^{th}$ stanza says

> You the *Shūnya* know many many tricks
> All these myths are of Your makings.
> You the strategist to trap culprits.
> You scheme to punish all the misdeeds.[7]

What a person sees and accepts as a part of life, that turns illusive when self is trapped and confused in own doings. A person feels happy but in the next moment gets disheartened finding happiness is momentary. Happy times fly fast but in contrary sorrows and sufferings linger long, that is the general feeling people have. So, the life is seen full of pains and miseries. For it, the *santha* blames the Divine accusing its hand in scheming against people. It looks, as if the Divine finds pleasure in tormenting its creations. Well, can it be so? That an yogi is to discover as the the Budh̄a did. This boli narrates such experiences.
The first six stanzas accept the authority of the Divine. But, at the same time the Divine is questioned too. Being omniscient, it must be knowing the sufferings of people. But, the silence of the Brahman is intriguing. The *boli* wonders whether this silence is a willful indifference.

> The abode primordial with infinite wisdom
> Flag brought from there is at the helm.
> Being the Supreme, all you are aware
> You also know what Your devotees desire.[6]

The infinite wisdom that streams from the abode of the *Shūnyabrahma* illuminates the world and quenches seekers' thirsts. Here, a subtle hint of Mahimā Swamī as an avatar is given. Even if the avatar has arrived then why these human sufferings are still continuing, the *santha* questions. This kind of doubt is common with all the seekers. Still, an ardent seeker does not get overwhelmed by such doubts. So, no wonder why the *santha* declares his unconditional adherence to the absolute Truth. At the same time, he reports the human sufferings and the challenges he is facing on the earth. The *boli* decodes the cause of the challenges.

> Kings, scions including *santha*s, *sādhu*s
> Each following those paths of perverts.
> Three worlds that You are administering
> Are You not seeing what is here happening? [11]

The *santha*'s adherence to *Shūnyabād* has infuriated elites and establishments because their beliefs as well as authority are challenged. Their frustrations and angers are the cause of the *santha*'s anxiety. So, he reports the wrongs happening in three worlds viz. *swarga*, *martya* and *pātāla* while subtly reprimanding the Divine for Its indifference. Still, the *santha* surrenders to the Divine and prays as the $13^{th}$ stanza says.

Alekha, if You to me not merciful
Then Your glories will not be meaningful.
*Nabakhanda pruthwī̄*, three *brahmānda*
Then no where I can have a homeland.[13]

The stanza shows a case of unconditional and unwavering belief a seeker needs to have in the midst of challenges. The *santha* is facing challenges from three fronts, the first is his homelessness, the second is imminent life threatening dangers and the third includes the insults thrown on him. It is indeed surprising to imagine such a hateful animosity some have, to a wandering monk. Social discrimination is no less a devil. The *santha* is nervous in facing the social backlash for his rebuttal to idolatry and the existing social order. A reformist is destined to face challenges from hardliners. While Maoism plans social transformation at the gunpoint, spiritualism chooses *dharma*-point in order to establish equity in society. Social changes are neither made at the gunpoint nor by alluring gifts and freebies. Modern governance systems and NGOs intend to bring in social changes by policy formulation and implementation. But, spiritualists envisage social change through spiritual transformation of individuals. The *santha* has taken to spirituality for ushering changes in society. The *santha* has his own worries too. So, he says

My miseries and pains if I tell
I can not quell my grueling soul.
*Panchabhūta ātmā* is suffering
*Ātmā* is crying as diseases biting.[15]

Stark poverty and sufferings of chronic diseases add to the miseries of the *santha*. His miseries are on his nerves. Still he is determined to continue with the spiritual journey for mass emancipation. He is not praying for personal happiness but for his spiritual progress so he can strive for *moksha* of masses. But, when he finds himself trapped in worldly myths then he gets into tears. The $17^{th}$ stanza says.

You shroud me in nets of myths.
How can I rescue self from these?
In despair, day night I'm crying
From both the eyes tears rolling.[17]

What is that so intimidating and devastating for the *santha*? His, the most cherished ambition is not for amassing wealth or wielding

power but for the bliss of the Brahman. When he sees worldly things restraining his spiritual progress, he finds himself badly broken. The challenging world surprises the *santha*, he finds it difficult to overcome. Still, discovers the means to meet the challenge include *bhakti* and *samarpana* (devotion and surrender) to the Divine. [Bhārat *varsha* has seen Bhakti movement led by many seers in different parts of the nation.] The *santha* reiterates his *samarpana* as the $18^{th}$ stanza says

> I'm the smallest of smalls to count
> Surrendering self at Your divine feet.
> With folded hands I'm praying
> Be kind to me O' the Divine. [18]

*Samarpana* is a state of complete dependence; a *jīva* at this state, does not care for its existence as it feels safe at the hands of the Divine. According to scriptures, this state is for the special blessed one. Enabling a seeker for the state of *samarpana* needs divine blessings and the Divine needs total *samarpana* to bless the seeker. Thus a seeker is caught in a need-for-cycle; that may lead to a state of confusion and stalemate in spiritual progress. The $5^{th}$ stanza gives a lead on how to break this cycle and get out of the confusion.

> You the *Shunya* spread but unattached.
> Your glories everywhere are manifested.
> Please understand and listen my prayer
> For devotees You are the only saviour.[5]

When the creation is besieged, it is the Divine to come its rescue. Sri Krushna in Gitā tells, *sambhami yuge yuge* (at times I manifest), so a devotee waits for that auspicious moment with *tapa* (penance) so it can come out of the cycle with divine blessings. *Tapa* gets a seeker to selfrealised and unattached state in practicing *satya* and *dharma* i.e. truth and righteousness. Selfrealisation is not so easy to achieve, it requires a sustaining engagement with the Divine. Idolatry is one of the ways for a seeker to engage itself with the Divine. While some find the Divine in idols, others like the *santha* find the Brahman in *Shūnya*; they are *shūnyabādi*. Finding the Divine in *Shūnya* is beyond the comprehension of commoners. For making people understand, the *santha kabi* Bhima Bhoi resorts to word-crafting while specifying the *Shūnyabrahma*. The words are *arūpa Gobinda*, *alekha abarna jyoti* and *brahmamaya teja*; these words are mentioned in stanzas 7,10 and 2 respectively. In Stuti Chintamani, such word-crafting is seen in plenty;

this poetic skill makes the *santha* a *santha kabi* - a poet with streaks of mysticism.

A monologue with the Divine is a typical trait of a seeker but the *santha* stands out for his describing the Divine. The phrase *arūpa gobinda* while accepts the *purānic* Gobinda at the same time denies its generally accepted form; it is the Gobinda without a form. The second reference, *alekha abarna jyoti* (Brahman indescribable flame) is further interesting. The phrase specifies the Brahman as the indescribable flame. That could be the reason why *dhūni* is lit invoking Mahimā Swami. The third reference *brahmamaya teja* qualifies the Brahman as the bright radiating flame. Thus, the Brahman is the radiating primordial energy. It looks like the Physics of pre-genesis Universe.

The idea of *Shūnyabrahma* as indescribable formless energy is seemingly vague for rationalists but seekers find the immensity of the Brahman through this imprecise specification. As a seeker, the *santha* sticks to the impreciseness and discards idolatry, but at times in this work, the *santha* uses divine imagery while conveying different aspects of the Brahman. Thus, one may find the *santha* in contradiction, still he is successful as a torch bearer of *Shūnyabāda*. Possibly, he intends readers to graduate themselves at their own pace in realising the Brahman in *Shūnya* through idolatry.

After describing the *Shūnyabrahma*, the *santha* moves ahead in specifying its abode. The phrase *abanā mandalu jn̄an akhandalu* in $6^{th}$ stanza specifies the abode as *abanā mandal* (not-made abode), so that is primordial. Again he qualifies the abode of Brahman as *jn̄an akhandala* i.e. the source of infinite knowledge. Thus the Brahman and His abode are defined imprecisely but the surrealism makes the definition enchanting. After refuting idol worship, does the *santha* also refute temple construction? His view is not clear though Mahimā literature refers to *shūnya mandira* (the temple of the *Shūnya*). Joranda, the prime holy place of Mahimā Dharma has many temples of architectural brilliance.

The temples what we see today, were constructed by the kings, famous for their velour, passion and spiritual patronage; so these temples reflect the grandeur of the past on which present stands and looks into the future with a resolve and confidence. Though critics of monarchy see oppression and suppression in temples still these edifices carry the inspiring imprint of excellence, of the then society, in culture, science and technology. And now, the present boasts of its inheritance. What did go wrong so Bhārat had to grope in dark for centuries? One may

genuinely wander around this question. Is only monarchy to be held responsible for the decay? Is there nothing wrong with democracy now? Good and bad are two sides of a coin and a society goes through its fall and rise in a cyclic order. While scientists and seekers take active roles in rise of a society, perverts and pessimists add to its fall. The concern arises when social power goes in a way for the pleasure and pride of a few elites pushing masses into utter darkness and sufferings. That is the time of recognition. In past many sages from Shankar, Chaitanya, Vivekananda to Aurobindo, social reformers, thinkers and workers rise up to such demanding times to bring order in society. These interventionists are from different domains viz. spiritual, social and political. The *santha* as a spiritual thinker aspires rise of a fallen society with spiritual awakening.

The *santha* observes decadence in spiritual life of people and blames kings and elites for their calculated exploitation of ignorance in masses. What is that ignorance, the *santha* is worried about? According to the *santha*, it is the spiritual ignorance, pushes a society to its worst state. If individual is good then collectively they make an ideal society for better living. So, he vents his displeasure in social conditions and at the same time for welfare of the society prays the Divine. In this process he is seen as a non-conformist for disapproving existing beliefs and rituals. For that he faces rage of establishments and elitists.

The *santha* considers educating people is his moral responsibility. He goes on explaining spirituality in his discourses. At times he is remorseful for the rages he faces as a non-conformist for disapproving the existing beliefs and rituals, particularly disapproval of idolatry.

The first *boli* sets a tone for the total of this compendium of prayers. The *santha* presents a framework of communication for reporting social miseries and personal agonies. The hundred *boli*s are the *stuti*s (prayers) to *Chintāmani* (the gem of thoughts). The *boli*s form a three dimensional space of **3S**-Self, Society and the Supreme. He reels out his thoughts in this 3S space for seekers as well as intellectuals; while the former rejoice chanting the *boli*s with divine ecstasy, the latter carry on probing the *santha* to find him enigmatic. More one nears to the *santha*, more he throws surprises.

> Trust at Your feet, my sincere prayer.
> I'm *dharma, satya, nishkāma* follower.
> Have I stolen Your name to my profit?
> Hack my head in rage if I'm in fault.[9]

Intellectuals may find fault with the *santha* for eulogising self-annihilation but seekers may find divinity in sacrifices as Jesus chose death for emancipation of people. Bhīma Bhoi swears and reconfirms his adherence to *satya*, *dharma* and *niskāma tapa*. A claim of living with the Divine without austerity in life is as bad as a death, that the *santha* says in clear terms wishing to cut off head in case he has gone wrong in his quest. What is really tormenting the *santha* so he is even ready for the supreme sacrifice, is indeed intriguing. Let us hope the next ninety nine *boli*s reveal it. The *santha* ends the first *boli* with a prayer as well as a wish. The last stanza says

> Me a stupid at Your feet surrender.
> Until I am alive here is my prayer.
> I speak harsh at times ill-tempered.
> Let Your glory be time-winning ever.[20]

The last stanza of the first *boli* gives a glimpse of the total. While expressing total *samarpana* i.e. surrendering to the Divine, the *santha* does not choose to close his eyes to the sufferings of masses, he does not hesitate to condemn the perpetrators and blame the Divine for Its silence and indifference. But, again he turns back to the Divine, wishing Its glory to shine on earth forever and enlighten people with wisdom. It seems, the *santha* is going through a churn of thoughts in his mind. He is restless in looking for the answers to myriad questions about the Creator and Its Creation. Before moving on to the next *boli* let us have all the twenty stanzas of this *boli*.

**The** $1^{st}$ ***boli***

> Glory to you, the radiant flame.
> In *shūnya*, flies Your flag of fame.
> You the formless with merciful eyes.
> You the saviour of devotees miseries.[1]
>
> You manifested everywhere in the world.
> The Brahman glaze is spread around.
> Ignorant ever remains unconvincing
> For believers, Your grace ever endearing. [2]
>
> No-fear is at Your divine feet
> Praying but mercy I don't get.
> Each moment is long torturing
> My days here I keep counting.[3]

You the doer, the Supreme
So to You, I keep praying.
Save or not as You may wish
With my worries I may perish.[4]

You the *Shunya* spread but unattached.
Your glories everywhere are manifested.
Please understand and listen my prayer
For devotees You are the only saviour.[5]

The abode primordial with infinite wisdom
Flag brought from there is at the helm.
Being the Supreme, all You are aware
You also know what Your devotees desire.[6]

You the *Shūnya* know many many tricks
All these myths are of Your makings.
You the strategist to trap culprits.
You scheme to punish all the misdeeds.[7]

What a difficult Divine You are!
I trust still You make me suffer.
You proclaim Yourself the saviour
You know in reality, what You are.[8]

Trust at Your feet, my sincere prayer.
I'm *dharma, satya, nishkāma* follower.
Have I stolen Your name to my profit?
Hack my head in rage if I'm in fault.[9]

Now it drowns me pulling down
Fearful dangers always threaten.
Seeking Your solace as heart pains
You the saviour *alekha abarna* flames.[10]

Kings, scions including *santha*s, *sādhu*s
Each following those paths of perverts.
Three worlds that You are administering
Are You not seeing what is here happening? [11]

Gods and Goddesses have gone deaf
How can I pray them for my safe?
I am praying so You may protect
With my focused mind I meditate.[12]

Alekha, if You to me not merciful
Then Your glories are not meaningful.
*Nabakhanda pruthwī*, three *brahmānda*
Then no where I can have a homeland.[13]

Not still dead! But why am I alive?
Being a load here, what can I have?
What more grief can have than this?
O' Alekha! may You do by Your wishes![14]

My miseries and pains if I tell
My grueling *ātmā* will not quell.
*Panchabhūta ātmā* is suffering
*Ātmā* is crying as diseases biting.[15]

I keep on worrying for days and nights.
What have brought me these sufferings?
O' the cruel! see how I am ravaged
O' the Supreme! Where I've wronged?[16]

You shroud me in nets of myths
How can I rescue self from these?
In despair, day night I'm crying
From both the eyes tears rolling.[17]

I'm the smallest of smalls to count
Surrendering self at Your divine feet.
With folded hands I'm praying.
Be kind to me O' the Divine. [18]

You the Supreme the divine Creator
*Brahmānda* is ever with Your care.
With my *ātmā* and body I surrender
You the infinite for pain and pleasure.[19]

Me a stupid at Your feet surrender.
Until I am alive here is my prayer.
I speak harsh at times ill-tempered.
Let Your glory be time-winning ever.[20]

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